

LESSONS  
IN  
FLOWER & FRUIT



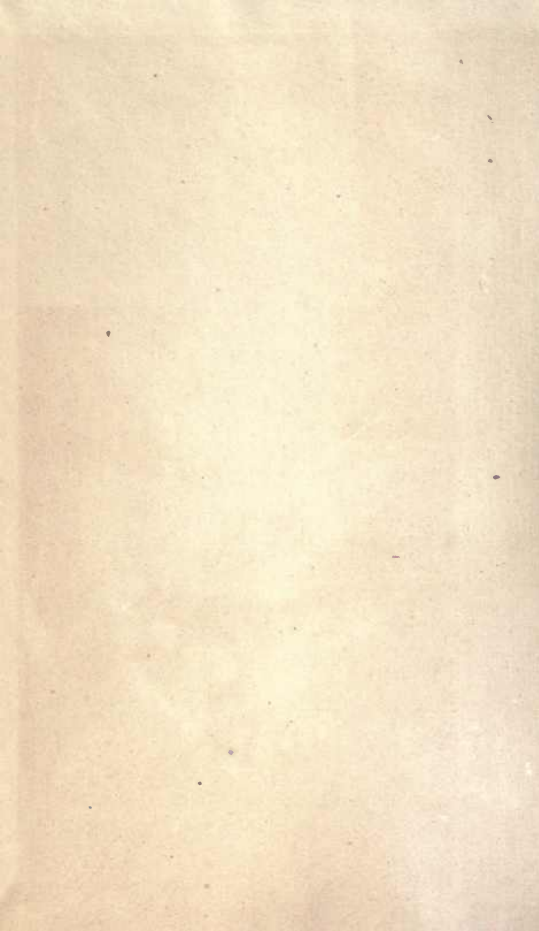
MODELLING  
IN WAX

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LESSONS  
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PLATE I.



LESSONS  
IN  
FLOWER AND FRUIT  
MODELLING  
IN WAX.

BY  
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MODELLER OF FLOWERS IN WAX TO THE QUEEN.

*With Practical Illustrations.*

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## P R E F A C E.

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THE conviction that a more practicable and explanatory guide to modelling flowers and fruit in wax than any hitherto obtainable would be acceptable to my pupils and others who practise this interesting branch of the Plastic Arts, and the feeling that I could supply the want, have prompted me to publish the following "Lessons."

I have as much as possible avoided the use of technical terms, so that the reader may better understand and more easily practise what I attempt to teach.

Careful attention to my "Course of Lessons" and study of the various diagrams

accompanying many of them, will, I think, enable any who have a taste for such imitative arts to model with truthfulness and pleasure, and to produce such lifelike portraits of their garden favourites as must be alike interesting and pleasing.

I shall be well satisfied if these Lessons be the means of inducing a larger number to study this most pleasing art, destined I hope ere long to be more generally appreciated, because better understood. I think it will be readily conceded by those who have had opportunity of seeing some of the best specimens of the *Art*, that by no other means can such truthful and pleasing imitations of nature be so easily produced.

The uses to which it may be applied are manifold, as objects of art, studies for museums, as aids to the sculptor, the painter, and designer, and for all interior decorative purposes they are admirably adapted and

will, when their uses are better known, be more extensively used.

Modelling in wax is an art of great antiquity, and though much has lately been done to advance it to its ancient place as one of the fine arts, much has doubtless to be learned before the true method of modelling and colouring is regained. The art is at once sculpture and painting combined, two difficult operations, but rendered comparatively easy by the very plastic nature of the material employed, which, under proper management, so readily yields to the will of the modeller, who is thus enabled to give that appearance of reality or life which constitutes the true poetry of art.

I would, in conclusion, urge on my readers to commence this study with the flowers in the order in which the Lessons are arranged. Then to begin the study of the natural flower, selecting at first one of simple con-

struction and little colouring, and to advance by degrees to the more complicated in form, and more highly coloured studies. Remember to faithfully imitate, and thus achieve success.

The taste of the modeller will find scope enough in selecting the most effective flowers to study from, and in their arrangement or combination. It is not possible to add to the grace or beauty of any of Nature's works. Want of truthfulness indicates the absence of artistic taste ; remember to faithfully imitate, and thus deserve and achieve success.

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# Flower and Fruit Modelling in Wax.

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## GENERAL INSTRUCTIONS.

THE proper form and size of the various petals, calyx, stamens, &c., of the flower proposed to be copied may be obtained in the following manner, taking as an example or illustration a doublewhite camellia. Gently remove one of each size petals, beginning with the smallest ; these may generally be removed by pulling with the finger. Should they be too firmly fixed they must be cut from the base or seed vessel with a pen-knife, taking care to cut out the whole of the petal. Place this on a sheet of stiff white writing paper, and then with a tinting

brush and using a light shade of crimson lake, paint over the petals and on to the paper, so that on lifting up the petal its form will be left blank ; another method is to paint the petal, and whilst wet press it on the paper so as to print its form on it. The former method I consider the best for all such cupped or much curled petals as rose or dahlia.

For single flowers, such as jasmine or fuchsia, one petal only need be taken, and care must be used to preserve the form of the flower so as not to destroy the model. Some flowers will be best imitated by cutting all the petals in one piece, as, for example, stephanotus or forget-me-not, the neck or tube afterwards fitted to it. A little practice from the natural flower will soon give the student the idea of the best way of obtaining the pattern in each particular case.

A sheet of white tissue paper is best to

work on. Place this on the table before you, and now the proper colour and thickness of wax must be selected, and from this cut with a pair of scissors the number of petals and calyx required.

The wax should be held in the left hand, its dull side upwards ; and on this place the paper pattern, taking care that this is placed with the grain of the wax, which will be noticed runs with the length.

The scissors must be frequently dipped in water to prevent their adhering to the wax. Should they become clogged, remove the wax which may have accumulated on their blades with a piece of cloth, dip again into the water, and commence again. Beginners will find new scissors rather troublesome on first using.

Letting the scissors stand in warm water for some minutes before using them I have found to have a good effect, as it induces the

cold water to lay on more evenly, and it is the want of the even coating of moisture which causes the wax to adhere.

In cutting out a round petal as rose, the lower part of the scissors blades should be used, not the points; these should never meet except in cutting the finer parts, as the stamens, &c., for such flowers as the myrtle or forget-me-not.

The modelling tools will also require a certain moisture to prevent their adhering to the wax, and to give them this they may be dipped in water, shaking them before using so as not to convey a drop of water to the work. Pressing the modelling-pin on a damp sponge is a good plan. Should it be required to use the modelling-pin on a coloured surface no moisture is required, the colour having taken away the adhesiveness of the wax.

The modelling tools must be held in the

right hand, the stem being allowed freely to revolve. The petal to be modelled should be placed on the fleshy part of the left hand, which should be extended so as to make an elastic cushion for it. It will be found necessary sometimes to use the soft part of the finger to place the petal on, more particularly when the steel stem of the modelling-pin is to be used. Care must be taken not to crush through the wax; the pressure used should be gentle but steady, and the wax quite soft. Any attempt to operate on the wax in a hard state will only end in failure; as a rule, the warmth of the hand is quite sufficient to soften it, but in very cold weather it should be placed near the fire until it becomes quite soft and plastic.

The wax is so thoroughly adhesive as only to require warmth and pressure to make the petals and the other parts of a flower join together. The greatest care must be

taken to prevent any foreign substance, such as colour or moisture, coming between the parts to be united, so that in painting the petals the end to be united to the seed vessel or foundation must be left uncoloured.

I will conclude the general remarks by urging the student to pay particular attention to the necessity of obtaining the thin soft edge of the petals; this is mostly done by using the head of a small modelling tool. The proper roundness of the other portion of the petals cannot be produced if this is neglected. The basin-like shape of a rose petal is obtained by pressing with the finger or thumb and finishing with the ivory modelling-pin, but this will be all labour lost if my directions to have the edge thinned is neglected.

It will be observed that many flowers have a light transparent and very glossy

texture, and to produce such I paint the petals after they are formed with the moist colour, using a sable brush. The sepals of the red fuchsia will require this treatment. Some petals will be found to be so glossy as to require varnish, for this I use gum arabic and water, making a very thin solution, and applying it with a soft camel-hair brush.

In some cases I use the powdered colours dry and mixed with arrowroot, as for white camellia or white water lily, about one part of flake white to two parts of arrowroot well mixed together; this is to be done by using the palette knife. Thus prepared it must be rubbed on with the finger.

For the paler colours this plan of rubbing on the colour dry succeeds very well, but for the richer colours, such as carmine, I find it succeeds better mixed with water.

Having treated of form and colour, I

must now say a few words as to a most important part—I allude to the texture of the various flowers, leaves, &c. Some will be found to be smooth and waxy, as seen more prominently in many of the orchids or air plants ; some, on the contrary, have an exceeding velvety texture, as pansy, and others are conspicuous for a crisp sparkling appearance, as a double white camellia, a magnolia grandiflora having a soft creamy look. All these various characteristics require careful study, and the various effects I have mentioned are to be produced by the colouring and its various modes of application.

---

#### A FEW INSTRUCTIONS FOR MIXING COLOURS.

Blue, such as seen in *Nemophila insignis*, will be produced by using French ultramarine and a small portion of flake white : a





PLATE II.



slight pink shade is sometimes observable in this flower, and this will be produced by adding a very small portion of crimson lake.

Turquoise colour, such as forget-me not, use cobalt and flake white.

Crimson carmine, such as is seen in ver-bena, roses, camellias, &c., carmine, the shade being altered by the addition (for increased depth of shade) of violet ; or, on the contrary, should it be of ascarlet shade, then add extract of vermilion. A light shade will be produced by using a small portion of flake white. This shade of colour will be much influenced by the wax on which it is to be used ; thus, for the pale scarlet passion flower (*Passiflora Princeps*), use carmine and white on pale yellow wax : scarlet geranium painted on yellow wax, with carmine and extract of vermilion.

Primrose, use lemon yellow.

Laburnum colour, use chrome No. 1.

Amber, use chrome No. 2.

Orange crocus, use chrome No. 3.

Maize colour, azalea, mix chromes Nos. 1 and 2, and flake white. Deep maize, mix chrome No. 3 and flake white. Cream colour, such as magnolia grandiflora, chrome No. 1 and flake white. Pink for roses, azaleas, &c., pink madder: this may be slightly deepened by adding crimson lake or carmine, the latter only in very small proportions. A bright geranium pink, carmine and flake white—pink such as seen in the monthly rose, crimson lake and flake white. A pale blush shade, pink madder and white. Pale lilac, such as *Wistaria sinensis*, is produced by using flake white and carmine with French ultramarine.

A deep purple, such as seen in dahlias and fuchsias, carmine and violet-carmine. Maroon, such as clove, carmine and violet-carmine, the carmine of course preponderat-

ing. Burnt sienna will be found one of the most useful browns, and it may be rendered deeper by adding sepia, or paler by using chrome No. 1 or 2 with it.

Green is produced by mixing one of the three chromes with Prussian blue. A pale pea-green, chrome No. 1; a warmer green by adding chrome No. 2; and a deep olive green, chrome No. 3. The deep green observable in some camellia and other dark leaves, is produced by mixing P. blue and burnt sienna. The whitish green seen in the sepals of carnation calyx is obtained by using chrome No. 1 and P. blue, adding a rather large portion of flake white. And here I will observe that the colour must dry on the wax before any decision as to its correctness of tint can be pronounced, and in the case of the colour of a camellia leaf, it must be polished also after it is dry before the proper shade will be seen.

I have now finished as far as the combination of the various colours used ; they are mostly applied mixed with water, sometimes though rarely, rubbed on dry, and at times in combination with arrowroot, as for camellia and lily of the valley, and used mostly with the tinting-brush excepting for such flowers as forget-me-not, where the painting being done after the flower is formed, a sable brush is used.

I will now give some instructions as to the use of the moist or transparent colours. They are always used mixed with water and with a sable brush ; and after a proper ground or body tint has been laid on by using some of the before-mentioned colours.

The moist colours will be mostly used for such flowers as geraniums, piccotees, passion flowers, &c. The great difficulty is the tendency they have to mix with the ground tint, as, for instance, the violet-car-

mine used to imitate the rich velvety appearance on a pink geranium petal. The effect will be lost if the two colours become mixed. To insure that perfect distinctness no second touch must be given to any part of the work previously coloured until it is perfectly dry, and the brush must not be dragged on the part, but when possible stippled on. I have found it necessary sometimes to use the moist colour on the wax without any body colour. As for some of the white geraniums in this case, breathing on the petal for an instant will remove that repellant property which the wax has to any substance mixed with water, and which the sable brush has not sufficient power to overcome.

I will conclude by warning the pupil against using spirit in any shape with the colours, as it completely destroys the texture and strength of the wax.

The sable brush must be kept clean and put by with a point to it.

The tinting brushes kept to each colour, and must not be washed.



## LESSON I.

### WHITE CAMELLIA.

THIS being a thick fleshy petalled flower, must be modelled from medium and thick white wax.

Cut the required number of petals from the pattern, fig. 1, plate 3, the number of each required being marked on each, using the medium thickness for the first or smaller sizes, and the thick for the largest.

Place the small petals (first five sizes) on a sheet of tissue paper, having their glossy side upwards.

Mix some of the palest chrome on the palette, and with a small tinting brush give the yellow tint observable at the base of the

petals, remembering all the directions given for colouring in the preceding pages. This yellow shade becomes paler as the petals increase in size. The colour must be allowed to dry, and then mixing one part flake white and two parts arrowroot, reduced as before directed to a fine powder, rub this over both sides of each petal ; this gives that crisp whiteness so characteristic of the texture of the flower.

The proper form must now be given to the petals ; this modelling will be found to be the most difficult part of the art. Begin with the smallest, placing it on the palm of the left hand, and holding the modelling-pin firmly in the right hand ; guide the small head gently round the edge, using gentle but firm and even pressure until it is seen that the edge is both thin and soft ; then place the petal across the first finger of the left hand, and using the stem of a modelling-

pin, press gently down the centre so as to produce the indented vein required.

The petal must now be removed to the palm of the hand, its point downwards, and with the head of a modelling-pin give the roundness observable at the base. The four following sizes will be treated in a similar manner, only giving to each as they increase in size more roundness.

Up to this point all the work has been done on the glossy side of the petal.

For the larger the treatment is the same, with the exception that the stem of the pin is used on the dull side of the petal and the roundness at the base given on the same side ; and it must be borne in mind that as the large petals are of greater substance, so they will require more modelling with the pin, first to reduce the thickness of the edge, and also to give greater roundness. Pressure with the fingers may be used in

addition to that with the head of the modeling-pin on all parts of the work large enough, as by this means greater softness is obtained.

The stem of a camellia is of a hard woody nature, and wire No. 10 will be found the best, about eight inches long, the end being doubled over, as shown fig. 3, plate 3, and the foundation formed by rolling a strip of white wax round it, and modelling it with the fingers and thumb until the form shown in fig. 2 is obtained.

Holding this in the left hand, take in the right hand one of the three smallest petals, and placing its point just above the point of this foundation, and its lower end touching the base or wire, gently press it so as to cause it to adhere firmly. The two remaining petals of this size arranged so as to cover this before-described foundation, the other petals to follow as shown in fig. 4.

Taking care that the petals in the second row are placed in the spaces between the petals of the first row, it will be observed that all the smaller sizes are placed on in sets of three, giving them a triangular appearance; but as the flower opens this disposition must be exchanged for a rounder arrangement; the two largest sizes are placed on in rows of five.

The right hand only should be used to place the petals in their proper position, the pressure necessary for fixing being given by the finger and thumb of the left hand.

The sepals of the calyx, fig. 5, cut from moderately thick cream-coloured wax; these will require painting with a light shade of green (chrome No. 1 and Prussian blue), using a small tinting brush. Begin in the centre of each, and soften the colour towards the edges, so that they may be quite pale. The proper form must be given, and

then a small quantity of arrowroot or down dusted on with a soft camel-hair brush ; the brown or decayed appearance of the edges may be given with a sable brush, using burnt sienna and crimson lake.

It will now be found more convenient to hold the flower downwards by the stem during the fixing of the sepals of the calyx, the three largest being the nearest to the back of the flower, and the others to follow in the same order as the petals.

The stem, a most important part of the work, must now be finished ; this is done by cutting a strip of light green wax, about a quarter of an inch broad and as long as the stem to be covered ; place the wire stem in the middle of the strip, and then fold the two edges together, so as to have the wire between, and then roll with the finger and thumb so as to give it the proper round, smooth appearance. This rolling of the

stem must be all one way, or, in other words, it must not be unrolled; and, to avoid this, roll with the thumb on the finger as far as it will go, then stop, bring the stem back, and then roll forwards again: this repeated until the stem is perfectly round and smooth.

The point of a large modelling-pin must be used to finish that part of the stem which joins the calyx. The leaves to be made as described in Lesson No. 11, and then joined to the stem in the order indicated in the drawing; each leafstalk must be properly covered with wax and then tied with very fine wire to its place, and then so much of the stem as lies between the first and second leaf must be covered with a coating of green wax.

Many parts of the work will now require colouring; for this purpose use a sable brush. The stem has a brown shade, and

many touches may with advantage be given to the calyx.

The modeller should have a small flower-glass in which to stand the flower during its construction, so as to avoid putting it down on its side or on its face, which would be likely to injure its form.

Of camellias there is an almost endless variety. The old double white, some of the pink-and-white, and many of the crimson or red, are very effective when modelled in wax.



## LESSON II.

### THE ROSE.

*(Gloire de Dijon.)*

THE colour of this splendid rose is best imitated by using pale cream-coloured wax, quite thin for the small but thicker for the larger petals; the last ten or outer require the thickest "extra wax." Careful attention must be given to the instructions for colouring, to preserve the purity of each shade of colour used. Mix on the palette a rather large quantity of flake white and a small portion of chrome No. 1. Mix this well together, and having spread out the petals on a sheet of white paper (beginning with the smallest, the other sizes following in their order), and having the glossy side upwards, paint with a large tinting brush.

Spread the colour evenly on, working from the edges of the petals towards the centre, so that the colour may be thinner and paler at the edge, and richer in the centre.

The twenty largest petals will require a pink shade on the middle of each. This must be blended with the first colour, but not to extend to the edge, as shown fig. 8, plate 5. Pink madder, used in a small tinting brush, will be the best for this purpose.

The other sizes will all require shading with orange chrome No. 2; this must be nicely blended with the first colour, and the three smallest sizes again painted with a deeper shade of orange at the base (chrome No. 3 and carmine); this second or third shading is more easily done when the first described colour is damp.

The petals having been allowed to dry, turn them over so as to be able to paint the dull or right side. This is done by using

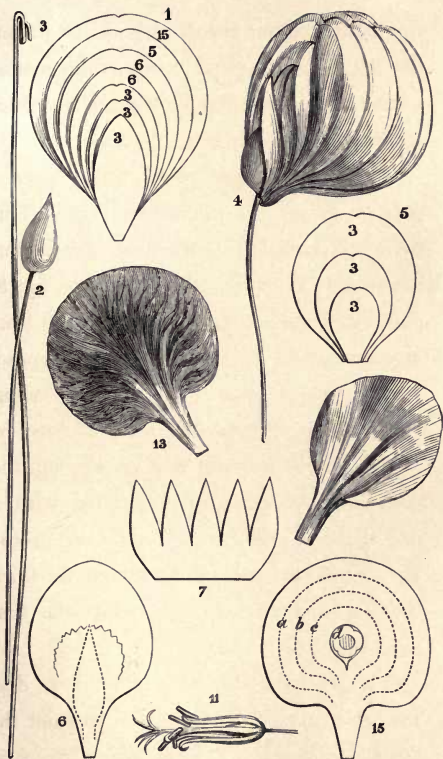


PLATE III.



the first described colour (chrome No. 1 and white), the ten outer petals being paler in shade.

The foundation, fig. 2, is composed of pale green wax, and must be quite firmly moulded on strong wire (No. 10).

All the petals will now require modelling with head of a small modelling-pin No. 2 on the edge of the glossy side, so as to render it soft and thin ; then the whole of the petal to be worked over with the head of a modelling-pin, rolling from the edge towards the centre of each, so as to produce some of the roundness or convexity required. All should be thus treated before proceeding to arrange or otherwise form any of the petals, and the reason for this is that the colour will to a slight extent rub off on the hand, and the student will perceive that by adopting this plan only one shade of colour has been brought in contact with the hand. The

shaded side having been towards the modeller, the proper purity of colour cannot be obtained if this caution is neglected.

Take on the hand one of the smallest petals, having its glossy side upwards, and deeply indent with the head of a small modelling-pin, rolling it from the top of petal to the point, so that it seems to curl up or follow the head of the pin ; six or seven of these petals will be required to cover the before-described foundation, as shown fig. 2.

The five following sizes of petals require arranging in nests or bunches, as shown in fig. 3, composed of one of each size, the largest first, then the others in proper order, having the smallest last or in front, and then placing this nest of petals on the palm of the hand, press them firmly together at the *base*, and using a larger modelling-pin, roll gently from the top of the smallest petal to about its centre, increasing

the pressure as the lower portion is approached. Now fold or arrange with the fingers the cluster of petals as shown in fig. 3, plate 5, giving the proper curved lines, so that they may stand well up round the centre cluster or coronet of petals; these groups of petals should rather lean on each other to the right or left, and this inclination or bias should be observed throughout, so as to avoid anything like confusion. A slight shading of the deep orange colour may now be applied to the outside of each nest or bunch of petals, taking care it is not seen from the point or face of the flower; only the shade or reflection of the colour is to be visible.

The two next sizes will be placed on singly, so forming each as to blend in with those already placed, gradually elevating them, and having the lower part of each petal more rounded, so as to give the proper globular

form. These and the largest petals must be well worked over with the large ivory modelling-pin on the light side of each, still keeping the edge turned over—the outside petals should exhibit a greater freedom and boldness of form. Much of this must be obtained by the use of the best of modelling tools—the fingers, they impart a softness not to be obtained by the modelling tool. A soft roundness is one of the characteristics of this queen of flowers.

The greatest care is necessary to prevent any accumulation of wax below the original foundation; should any be found it must be removed with a small knife; anything like a point must be avoided; and to prevent this and to give the proper roundness to the back of the flower will be found one of the most difficult operations connected with the Art.

The five sepals of calyx, fig. 4.—Cut from light-green wax double, and having



some very fine muslin inserted between and on one side of this place a sheet of the same coloured wax as used for the flower, so as to make a light lining for the calyx.

These sepals must be carefully moulded with the head of a small pin on the light side, so as to give the proper thin sharp edge to them, and then paint this light or inner side with pale cream colour.

Place them in their proper position on the flower, which should be held downwards by the wire, and then taking a roll of the same coloured green wax form the seed vessel some distance down the wire stem, and when it is finished push it down to the proper position. It would be most difficult to give it its proper form when close to the petals of the flower. The stem, round and smooth, joins the seed cup. Buds and leaves to be added as seen in the illustration, the former of the same colour as the flower, the outer or guard petals requiring a light

shade of green at the base and painting with crimson lake to imitate the weather stains : this must be done with a small sable brush.

The rich dark-coloured and very waxy leaves may be easily imitated, the younger leaves having a beautiful crimson tint towards the edge, in some of the younger extending all over the leaf.

I will now mention some of the roses that I have been most successful in imitating :—

Celina Forester	Pale yellow.
La Marque	Creamy white.
Marshal Neil	Brilliant yellow.
Cloth of Gold	„ „
Pink Cabbage.	
Pink Moss.	
Beauty of Waltham	Crimson carmine.
Amy Vebert	White.
White Province	„
Safrano	Apricot.
Madame Falcot	„
Mr. Rivers	Flesh.

## LESSON III.

### FUCHSIA.

*(Duchess of Lancaster.)*

THE pale ivory coloured sepals of the calyx (fig. 13, plate 5) of this delicate coloured flower, cut from wax prepared thus:—

One sheet of pale cream wax between two sheets of white ; a narrow strip of very fine muslin may be inserted, as shown in large petal of geraniums ; this will add much to the strength and in no way diminish its natural appearance.

The four petals of the corolla, fig. 6, cut from rather thick white wax.

The Pistil, fig. 1 :—Construct on finest white wire, covering it as for a stem, only using white wax ; the round end is made

after by adding a fine roll of the same wax. It will be seen to be rather deeply indented. This do with the point of a modelling-pin.

The eight stamens, fig. 5, cut from double white wax rather thick, and roll them so as to give the proper smooth roundness to each; the anther at the end of stamens is made by doubling over the end once or twice.

For the stem of flower take white wire, No. 30, to this attach the pistil. At the proper distance from the end of this place a small roll of white wax, as shown fig. 7, and round this arrange the eight stamens, the pistil and stamens will require colouring with pink (pink madder and white), and the anthers painted with a darkish shade of crimson lake. The round end of pistil is a pale green. Now give the proper roundness to the four petals; this is done with a medium sized modelling-pin, No. 3, and then

colour them on both sides with pink madder, on the outside add a deeper shade of colour at the edges. This made of carmine, magenta, and a very small portion of flake white, these may now be placed on so as just to cover the round formation on which the stamens are placed, and then taking a strip of the same wax as the sepals are cut from, of about half an inch in width, roll it round the wire above these petals until the form (fig. 10) is obtained ; this part of the work must be well finished by rolling it over with the steel stem of a modelling-pin.

The four sepals of calyx must be thoroughly well pressed and moulded on either side with the head of a medium sized modelling-pin, observing that they have a clear waxy appearance, fig. 11. These will require a slight shade of pink madder on the inside, and on the outside a small quantity of arrowroot is to be used, taking care

that neither colour nor arrowroot extend to that part of the sepal which will be used to cover that portion of the work (fig. 10). Place on one of the sepals and another opposite, and with the steel stem of a large modelling-pin, No. 6, roll down the edges and then place the two remaining sepals between the two first, and again use the pin to give the requisite smoothness to this part of the flower. The small green seed vessel, fig. 9, to be made of pale green wax and the stem covered with a pale shade of the same colour.

The bud, fig. 12, is made on the same wire as the flower, white wax being rolled round until the proper size is obtained, the form being given with the figures and finished as described for flower. Two sepals may be added. When the buds are more fully developed they have a delicate shade of green at the points.

For the arrangement of the buds, flowers,

and leaves (see plate 6) take a piece of white wire, No. 26, and to the end of this attach the two smallest buds and the two smallest leaves, and then cover with pale green wax so much of the stem as intervenes between the junction of the two first buds and the next joint, and then adding two buds and two leaves as before, again covering the stem as far as to the next joint. Previous to covering the stem, as before described, with wax I sometimes (with a view to make the work more secure) tie the buds, flower, and leaves with the finest silk. I may here remark that this plan of fitting up a spray or raceme of flowers is that I adopt in all cases where it is possible. The stem of the fuchsia described is of a pale delicate transparent green, so that much judgment and delicacy of handling will be required to conceal the wire on which it is constructed, and on which its strength depends.

## LESSON IV.

### PASSION FLOWER.

(*Passiflora Palmata*.)

THIS most graceful of climbers or trailing flowers will tax the skill of the modeller to the utmost. Frequent reference to the diagrams will be necessary to understand the instructions for its imitation.

The pistil, fig. 1, plate 7, must be constructed on white wire, No. 26, pale green wax being used to form the oval head, as shown in diagram: pass through (in the direction of the stem) the point of a small modelling-pin from the top to the base.

The three anthers of the pistil, fig. 2, model on fine white wire, No. 33, each being made separately from white wax. They must be moulded into the proper form with the



fingers and the work finished with a small modelling-pin. They must be united by the thin ends, the three wires twisted so as to make one stem, and this passed through the aperture in the pistil, so that they will now have the form as shown in the drawing.

The stem of pistil now cover with pale green wax to a depth of about half an inch.

The five anthers, fig. 5, are made thus :— Cut a strip of green wax double about two inches long and rather more than a quarter broad; on this place five pieces of fine white wire, No. 35, at equal distances apart, and so as to leave the ends projecting beyond the wax about half an inch; and now place a similar piece of wax to the first over these wires, and having pressed the two pieces firmly together, so as to prevent the wires slipping, cut the fine stems of the anthers, as fig. 10, so that the wire shall be in the centre of each. Gently press the steel part of

a modelling-pin on one side, so as to give them a slight roundness.

The Anthers, fig. 11 :—Cut from pale cream-coloured wax three times folded. These must be deeply indented with the modelling-pin from end to end, and the pin pressed against the centre of each end, so as to give the notched appearance required.

Pierce with fine pin, No. 1, in the centre, so as to allow the wire of the green stem before described being passed through it; thus firmly uniting the two parts. The wire must be bent back on the green stem and fixed in this position with a small portion of green wax.

The anthers finished, take them to their place at the base of the head of pistil, and this part of the work cover with pale green wax so as completely to cover all the wires.

To produce the round form, fig. 4 :—Cut a strip of thick white wax, a quarter

of an inch broad, the length of the sheet, and roll this round firmly until the size and form are obtained.

This must be perfectly round and quite flat on the top and under surface.

Cut three strips of fringe, as fig. 12, from white wax, the smallest, as drawn ; the others a trifle deeper.

The scissors will require frequent dipping in the water to prevent them adhering to the fine points and breaking them. These strips of fringe colour with a reddish violet (carmine and violet-carmine), using the colour rather wet, and laid on with a medium-sized tinting brush, remembering to leave enough of the strip uncoloured to fix it by. The outer row will require a deeper or more purple shade. To do this add to the violet and diminish the quantity of carmine.

The smallest of the three strips, placed

on first, and the fine points bent over so as to hide the foundation (fig. 4), the next strip to stand up, and the last or largest to bend backwards, as shown figs. A, B, C. The fine points of the fringe will require arranging with the point of a small modelling-pin.

As much of the work as is finished may now be coloured, and for this use a small sable brush. Lightly shade with pale green the ends of the anthers at their junction with the pistil, and then with a pale shade of lilac (flake white, carmine, and French ultramarine) paint over these anthers excepting the parts painted green and the underneath side of the broad end. Allow this shade to dry, and then taking some moist violet carmine paint on the spots. These will diminish in size and depth of shade as the anthers become thinner and nearer the points of junction, and here a few small spots of carmine may be added.



PLATE IV.



The pollen on the anthers of stamens will be best imitated by using a mixture of chrome No. 2 and white ; this must be quite thick in substance, and rather scraped on the edges than painted on, so as to produce the rough powdery appearance necessary.

The rays, or glory as it is called, must now be formed, and it is here that any want of care in modelling will be most apparent.

Cut a piece of white wax (fig. 13, A), and then place another smaller piece, B, and so on until there are at the base six folds of wax. Cut this down, as shown in fig. 9, and then breaking off each point as it is wanted, roll between the fingers and thumb so as to make each perfectly round and smooth. The hands must be warm and the wax soft to do this easily ; about 120 of these points will be required.

Cut a strip of pale lemon-coloured wax

about two inches long and a quarter broad, and on this place the rays, as shown fig. 9.

Two of these rows will be necessary; paint over this part of the work with a thin coating of flake white, but only so far down as the top edge of the lemon-coloured wax on which the rays are placed.

This colour must be allowed to become quite dry, and on no account must it be thick or rough.

Take a small portion of moist violet and using a fine sable brush, paint with great care the two lines shown (figs. 14 and 15), and with the same colour shade from the top line towards the points, which will require a small portion of the lilac colour before used for the anthers; and now again taking the moist violet carmine paint from the lower line 15 to the junction of the rays with the lemon-coloured wax.

It must be borne in mind that these



colourings are only preparatory to, and not finished coatings, and so the colour must be used thin.

Gently bend back the rays, as shown fig. 16, slightly twisting the points; and now firmly bind on one of the rows only as much as will cover the round formation (fig. 4), and any over must be taken away, or the proper roundness will be lost.

Any touches of colour required may now be given with a sable brush so as to attain the proper depth and transparency of colour.

Much care is necessary to prevent any of the violet-carmine, which is so much used in this part of the flower, from becoming mixed with the first coating of white, this will quite spoil the richness and give a dull heavy cast to the colour.

The second row of the rays may now be added, taking the precaution of colouring

before placing them on. It will be quite necessary to see that the first row is firmly fixed before adding the second, so that when the petals have to be added the pressure necessary to fix them may not disturb any of these rays.

See that the wire stem is quite straight, and holding by it turn the pistil towards you, and with the point of a fine modelling-pin proceed to separate and arrange in their places the points of the front row. These must radiate in straight lines from the centre of the flower. These finished, turn the flower downwards and repeat this operation of separating and arranging for the outer row : these also must radiate from the centre, so that they may be in perfect harmony with those in front.

The petals must now be prepared, and as they are of a thick waxy texture, advantage may be taken of this. Fine book

muslin may be placed between two sheets of thin white wax for the five petals, fig. 17, and for the five outer or greenish petals, fig. 21, add to this one sheet of pale lemon-coloured wax.

The first five described petals colour with a tinting brush with a light shade of the lilac colour as used on the horns, being rather deeper in the centre of the petal, shading very pale towards the edges. The five outer will require shading in the same way, only on the outside or back with pale green. On the right or front side of each petal rub on a small portion of arrowroot, and now give to each its proper form, using the head of a small modelling-pin, making the edges quite thin and soft, and then bending them backwards, so that they may readily fit themselves to their place on the seed vessel and quite close under the rays. The five purple petals placed on first, so as to

form a perfect star, and the five green or shorter petals between.

The three sepals of calyx (fig. 20) may now be cut from pale green wax, and must be moulded with the head of a modelling-pin so as to obtain the required roundness. Cover the stem with some green coloured wax.

The bud is simple. Make a foundation, as shown fig. 19, and on this place five of the green outer petals No. 21. Only instead of bending them backwards, as for the flower, gently press them on the inner side with the fingers, so as to make them fit to the foundation before described, the points meeting together. The calyx as for flower.

This and many other climbing plants are provided with tendrils most graceful in appearance. These are easily imitated by covering finest white wire with pale green wax, and then for those which are twisted gently

but evenly coil round the stick of one of the sable brushes. It will be observed that the tendrils do not all curl, some being simply curved.

Six or seven leaves of the proper size should now be prepared, see Leaf Modelling; and taking a rather long piece of white wire, No. 26, commence with the smallest or leading leaf, and from the point of junction of the leafstalk and longer branch stem will start the smallest tendril; and now cover with pale green wax that portion of the stem which lies between the leaf just described and the next or following leaf, which add with its accompanying tendril and again proceed as before. At about the fourth leaf insert instead of tendril the bud, and at the next joint the flower, observing that the space between the leaves increases as you near the flower. One or two leaves may be added or a second flower. As many

as fifteen or twenty flowers and buds may be seen on one raceme or bunch.

Frequent reference must be made to the drawing to thoroughly understand the effect of all the instructions given.

I have selected for my Lesson one of the most effective of the passion flower tribe. All are beautiful.

The common blue *passiflora cærulea*, or the graceful scarlet *passiflora princeps*, or the more magnificent crimson *quadrangularis grandiflora*, with its large waxy and lustrous leaves.

## LESSON V.

### LILY OF THE VALLEY.

THIS graceful little favourite is best imitated by using liquid or melted white wax ; prepare this as described for Leaf Modelling. The wax being quite melted, the vessel containing it must be removed from the water, so as to allow it to cool a little. Three small wooden moulds, of the proper size, must be used ; these to be placed in cold water for some minutes before using to prevent the wax adhering to them. Take by the handle one of these moulds, and holding it quite perpendicular, quickly dip the other end in the wax, withdrawing it as quickly as possible. Should the wax left on the mould be thin, it is because the wax

was warmer than it should be ; if too cool, it will be thicker than is desirable : the right heat is only to be found by practice. When too cold it should be put back again into the boiling water. This coating of wax is now to be removed from the wooden mould. Cut down to the proper length, and the six points cut with the scissors.

Now replace the flower on the wooden mould, and rub on a small quantity of arrowroot, and again removing it from the mould. Curl with the head of a small pin on the inside, so as to give it the proper roundness, and now replace on the mould. Mark with head of a small modelling-pin six small lines. From the junction of the points to about the centre of the bell, give the proper curved form to the points ; this may be done by using the head of a small modelling-pin and the fingers. Make a very small hole at the top of the bell through



which to pass the stem ; this to be made of the finest white wire, on the top of which fix the pistil and stamens ; these form from pale lemon-coloured wax. All these parts are very small, and great care must be taken to preserve the purity of colour. Paint the pistil and stamens with chrome No. 2 and white, to imitate the pollen ; pass the wire through the top of the bell-like petals ; draw it tight to the top ; cover the stem with palest green wax. The buds formed in the same manner as the flowers, only the points bend inwards to give it the round or closed appearance ; these will now require arranging on a long stalk, one of the smallest buds at the top, the rest following on either side, imitating, of course, the arrangement observable in the natural flower. The little scale or bract observed at the base or junction of each flower with the main stalk, is made of pale lemon-

coloured wax ; the buds will be seen to have a pale green tint on the points, and the stem will require to be shaded darker at the lower end. The modeller will notice that two leaves grow facing each other, at the back of one of them springs the flowerstalk, and then another leaf must be added. The foliage of this flower is best imitated by making a plaster mould and casting the leaf from pale green wax.

## LESSON VI.

### GERANIUM.

THIS is a single flower, and the end of the petal which joins the seed vessel is, as will be seen, very slight in form. In this and similar cases I employ some strengthening material, such as wire, muslin, or paper. In the flower under notice, the finest India muslin I prefer. Cut five small pointed pieces, the broadest end to be only as wide as the narrowest portion of the petal, and long enough to reach to about the centre. Place this piece of muslin between two sheets of thin white wax, press all together, and so arrange the pattern on the wax as to bring the strip of muslin into the position shown in fig. 6, plate 3.

Cut out the proper number of petals, giving to each the required form. Model the edge of each with the head of a small modelling-pin to give the soft look, and then turning the petal over and placing it on the finger, and using the point of a modelling-pin, give the crimped and veined appearance necessary. It will have been noticed that in this case the form is given before the colouring is proceeded with, and for this reason the colours are apt to rub off and lose their distinctness, were the modelling done after the various tints had been applied.

I now come to the most difficult part of such a flower as geranium. Study of the diagrams will much help the student to understand my instructions. The three lower or smaller petals paint on both sides with a very thin coating of flake white, resting the petal on the fingers so as not to disturb its form, and whilst this is damp apply the

pink shade (carmine and white), leaving the lower part of each petal white, and the form of the pale pink colour, as shown in fig. 6. The large petals paint in the same manner, only the pink shade rather darker, and less of the petals left white. Now take in a small tinting-brush carmine, and cover that part of the petal within the first dotted line, fig. 15, *a*. Blend the carmine with the pink. Now use a thicker portion of carmine, and again colour within the second dotted line, *b*; this will give richness and depth of colour. This and the first shading of carmine to be effected by holding the brush at a right angle, and dapping rather than drawing the brush over the parts, so as to produce a spotted velvety appearance.

Having mixed a small portion of moist violet-carmine and carmine, the latter predominating, give the dark eye to petal, *c*, observing the same method of applying the

colour, and then quite in the centre, *d*, a dark spot of violet alone. Now prepare to give the veining to the petals, using a fine sable brush and a thin solution of the violet, first drawing the darker lines from the centre, and softening them with the finer lines seen in fig. 13, taking care not to go a second time over the same line whilst the first is damp. One of the greatest difficulties is to keep the violet, which is a transparent colour, from mixing with the body colour (that is, any of the colours with which white has been mixed); all its brilliancy is lost when mixed with flake white. The back of the petals will require a slight shading of violet and carmine. On examining the natural petals, it will look as though the dark, rich shades of the face are reflected or show through. The stamens and pistil formed from white wax, as fig. 11; the anthers are sometimes covered



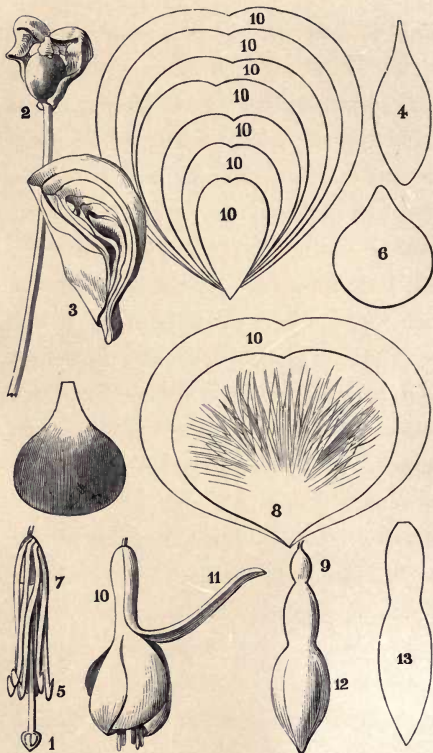


PLATE V.



with a thick coating of orange chrome, applied with a sable brush, using the colour very thick ; the pistil paint purple (violet-carmine), and the seed vessels, or foundation, formed of pale green wax. Place on the three lower petals first, and then add the two top or large petals, shaping them with the fingers as you proceed. The calyx (fig. 7) cut from pale green wax ; it will be of great advantage to have this strong, so I have adopted this plan :—Take two very thin sheets of pale green wax, place between some very thin tarlatan or muslin, press well together, and cut out the sepals of calyx ; this will give great strength and support to the petals. Three to five flowers will be required to form a truss, and, of course, they should all be represented in different stages of development, some more open than others. The wire used for the stems should be No. 26, and

these should all join together on the main stem, which should be of No. 10. The calyx and stems will be found to be covered with fine hairs, or a downy substance. For this I use a preparation distinguished as down; and to apply this, take a thin solution of gum water, and using a small sable brush, paint or varnish with this substance the part on which this appearance is observable; and then taking a good pinch of the "down," gently let it drop on the gummed part, blowing away all that does not adhere. This, if properly done, will be found to give a good representation of the appearance described. Leaves may be added; but the flower is more commonly used in masses of colour, and is more effective without the leaves for grouping, &c.

## LESSON VII.

### FORGET-ME-NOT.

THIS elegant little flower will be found rather difficult to imitate by reason of its small size, and will require the utmost nicety of touch ; and on account of its soft, delicate blue colour, be found of great usefulness in almost any arrangement of flowers.

White wax of a medium thickness is to be used, the five petals being cut in one piece, a very small-headed modelling tool used to give the proper thinness to the edge of each. This must be used on the glossy side. On examining the natural flower, five small raised lines will be observed separating the petals ; this appear-

ance must be given by the use of a very small, flat-headed pin, made for such work, and this must be rolled from the centre of the star-shaped petal to the part where the petals separate. This part of the work must be done on the glossy side also. The petals now turned on the finger so as to bring the dull side upwards, and the head of the small modelling-pin passed gently round the edge so as to turn it upwards.

Five very small stamens to be cut from white wax, each being moulded with the fingers to give the round form required, and then placed on the end of a small piece of the finest white wire, so as to form a very small star. Pass the point of the smallest pin through the centre of the petal, and through this run the wire on which the stamens are formed; draw this through until the top of it is only slightly raised above the centre of petal. Cut the calyx

from pale green wax ; place it round at the junction of petal with the stem so that the five points just touch the underside of the five indented lines before mentioned ; the stem to be covered with pale green wax.

The flower must first be painted on the glossy side with flake white, using a small sable brush ; this must dry, and then, mixing some cobalt and flake white, and adding a very small portion of gum water, paint over the part of the petal requiring this colour, taking care to leave white the five little indented lines before described.

Now proceed to paint the front or face of the flower with the same colour, the five raised lines to be left white and the stamens also uncoloured. As soon as this colour is perfectly dry, prepare a small quantity of deep yellow colour—use chrome 1 and 2 ; of the latter a smaller proportion, mixing with this, as with the blue, a small portion

of gum water ; the stamens to be painted with this, using of course a very small sable brush.

Five or seven flowers will be wanted, to which must be added some buds. These will be formed from white wax, rolling or forming them with the finger and thumb. They are round on the top and taper to a fine point ; the buds must be placed on a small length of fine white wire, the smallest bud at the end, and on either side of this in two rows place the remainder, studying the graceful curve of the stem. They should now be painted with pale green, the same shade as the calyx of the flowers, so as to represent the calyx of the buds, the round part of each being left white ; this colour to be allowed to dry, and then the white part to be coloured with the same shade as the flower, only adding to it a small portion of crimson lake, so as to give the

natural pink shade to it. The blossoms now to be added in the same order as the buds, only the spaces between each widening as they extend down the stem. The calyx will be found to have a downy or hairy appearance: to produce this take a very thin solution of gum water, and with a small sable brush paint over with it all those parts which require to have this appearance, and then taking a pinch of fine white down gently drop it over, and then shake the flower so that it will only remain on the parts gummed; three or four leaves may be added some distance down the stem. Though rather tedious to make, this little flower will well repay the modeller for the time bestowed on it, and will be a good introduction to other smaller and more intricate flowers.

## LESSON VIII.

### DARK CLOVE CARNATION.

THIS dark rich-coloured flower may be easily imitated, and is most effective in contrast with other more delicate-tinted flowers.

Cut the petals from thin white wax—two sheets folded together, as described for geranium, introducing into each petal a thin strip of muslin, as directed for that flower. A rather ragged or serrated edge must be given with the scissors, and this may be more prominently brought out with the point of the modelling-pin. The proper form to each must be given before proceeding to colour. They have rather a crisp look, the centre of each petal being raised; and



to do this, place the petal on the fingers, and with the stem of a large modelling-pin roll on either side of the centre, rather rolling towards but not to this part of the petal. Additional sharpness may be given to this ridge by pinching with the fingers.

The painting is managed thus:—

Paint over each side of the petals with a tolerably rich coating of carmine—only the round part to be painted—and now, using another brush, add to the carmine a small portion of violet-carmine, and paint each petal so as to give it a striped or flaked appearance. Almost any shade, from scarlet to deep purple, is found in these flowers, and all may be, with a little care, easily produced. The richness of the natural colour—its velvety appearance—will be more completely imitated by putting on the second shade of colour whilst the first is

wet or damp, so as to cause them to blend more softly.

The Foundation.—Construct on moderately strong wire (No. 10). On this place the two anthers or horns cut from white wax, and round this group the small petals, the larger to follow; these bend backwards, avoiding anything approaching to stiffness in the arrangement.

After the petals are placed on, make the seed-cup: it should be just large enough for the calyx to cover. This must be cut from pale green wax moderately thick, or two thin sheets doubled together. The smooth, sharp appearance will be obtained by using the stem of the modelling-pin as a roller over all the parts of calyx. They will all require painting a bluish whity-green—P. blue chrome No. 1 and flake white—the points being the lightest. The various parts of the calyx being arranged in

their proper position, the painting may be finished with a fine sable brush, using Prussian blue and a very small portion of gum water, so as to obtain the required transparency; and with this paint the fine dark lines seen in the natural flower. When all the painting is done, a little white or arrowroot may be dusted on with a soft sable brush. The bud is of the same shape as the seed-cup of the flower, only the points of the calyx bend over it, or a few small petals may be put on so as just to show themselves between the points of the calyx. The leaves are easily made by placing some very thin muslin between two sheets of light green wax. Cut this into the proper form, the deeply indented vein down the centre being given by using the stem of a strong modelling-pin; they are of the same shade of colour as the calyx.

Carnations, picotees, and pinks are all beautiful subjects for the modeller; they are charming for colour and variety, and their light elegant growth and foliage make them most useful in arranging bouquets, &c.

## LESSON IX.

### STEPHANOTUS FLORIBUNDA.

THIS elegant climber will be a good illustration of the method to be observed in imitating flowers the petals of which are cut in one piece, and which have a neck or tube, as *Thunbergia* and primrose.

Cut the star-shaped petal from thick white wax doubled, and then having rather deeply indented them at the edge, on the underside pass the point of the pin through the centre, and then make the neck or tube by which they are joined to the seed vessel.

A small white wooden mould must be used for this purpose, which must be made quite damp by allowing it to remain in cold

water for ten minutes, and then wiped with a piece of linen.

A strip of thick white wax must be wrapped round this wooden mould, so as just to cover it, and a small portion to wrap over, so as to allow the edges to join, and then repeat this operation, by this means giving thickness and strength to the tube; the wax must be held firmly on so as to prevent it slipping off; take a small pen-knife and gently scrape this so as to give it the glossy, waxy look required. Cut this tube to its proper length with the knife before removing the mould.

This tube must now be placed standing on its widest end on the finger, and on the top or thinner end place the petals so that the small aperture in the centre will be exactly in the centre of the tube; and now, taking a mould of a smaller size and treated just the same as the other, push the point

gently through the small hole, pressing it in till the opening is large enough, that is to say, until the tube is nearly bursting, and then reversing the position of the mould by holding it in the same hand as that on which the tube stood, and taking a strong modelling-pin, press round the junction of the petal and tube so as firmly to unite them. It will be observed that on pressing down the wooden mould through the petals, that a small collar or rim of wax has been made to fit into the tube, and it is to this that the tube is fixed. The stem formed from white wire, No. 26, on which place a small portion of white wax.

The stamens and pistil are now added, and then at the base a sufficient quantity of white wax as will make its circumference equal to the size of the aperture at the broad end of the tube now open. The foundation just described is to be pushed in far enough

to admit of the edge of the tube being turned over it so as to make it smooth and round. The calyx cut as the petals, in one piece from pale green wax, the short flower-stalk of the same colour; six or seven flowers will be required to form a bunch or truss, and the contrast of the waxy whiteness of the flowers with the dark lustrous green leaves has a very pleasing effect, and is easily imitated in wax. The buds are best imitated by preparing a mould of plaster of Paris as for fruit, and casting them, white wax being used. The calyx is of course the same as for flowers, only reducing the sizes in proportion.







PLATE VI.

## LESSON X.

### WHITE WATER-LILY.

THIS charming flower is one of a group of many, all beautiful in form and colour, and all of which may be imitated with great exactness. The common lily of our rivers and ponds I shall choose for this Lesson as being that best known, and of which a natural specimen may be easily obtained at the proper season.

Extra thick white wax must be used for all the petals, and for the five outer this must be doubled. The calyx should be cut from extra thick cream-coloured wax doubled, taking the precaution of putting thin muslin between; this, if well pressed (so as to prevent separation), will give great

strength to the sepals of calyx, and thus to all the parts of the flower. The stamens of the beautiful yellow centre must be cut from extra thick cream-coloured wax, and as for the calyx, doubled, thick, strong wire must be used for the stem; and on this mould the foundation also of cream-coloured wax about the size of a small cherry, indent this on the top in the centre with the head of the smallest modelling-pin, and then placing the point of a larger modelling-pin in the centre of the small cup, divide the foundation or seed vessel into four equal parts, and these divide again, pressing somewhat deeply. Give the proper form with a small modelling-pin to the stamens, bending them as may be desired with the fingers.

These will now require colouring, the lower parts with a mixture of chrome, No. 1 and 2, and the points with a creamy colour

—chrome No. 1. and flake white ; the last described colour being rather dapped on and thick, so as to give them a rough or pollen-like appearance. The top of the seed vessels or foundation may be coloured with the darker colour before mentioned ; place round the rows of stamens, beginning with the smallest, which should bend over the centre, and each following row to spread out a little, so that the last or largest may be rather bent backwards, each row being raised a little above the preceding. All the petals require to be coated over with flake white and arrowroot, mixed and rubbed on dry. This gives that sparkling whiteness which is one of the chief characteristics of this flower. The petals will need much care in modelling to give the proper soft, thin appearance to the edge ; then with the head of a large modelling-pin give the natural curved roundness to each. The smaller petals,

in shape between the stamens and petals, must be painted as the stamens, with a light shade of cream at the tips. These place a little higher than the last row of stamens; the petals follow in their proper order in rows of five, beginning with the small. The painting of the calyx will try the artistic skill of the pupil; they are of a beautiful dark olive green at the points, shading to a pale yellowish green towards the stem.

Begin by painting the lightest colour, then the second shade, and so on to the darkest shade, using the colour rather dry and mixing a very small portion of gum water in it; this will prevent the colour rubbing off in the process of modelling. They are of the same shape as the petals. After they are formed, paint the inside with a thin coating of cream colour almost white. The stem, which is very thick, should be formed of cream-coloured wax, and before

placing on the calyx see to have the proper squareness given to that part of the stem from which the four sepals of the calyx spring. This done, fix them in their proper position ; they should just cover this square formation, touching the stem, and all the work should be gently worked over with the ivory modelling-pin, so as to give it the requisite smoothness.

The stem and calyx will be seen to have a slight gloss on them ; this is given by a coating of thin gum water put on with a large camel-hair brush.

The bud is formed on a foundation similar to the flower but without the stamens, but having a few petals just to show through the four sepals of calyx, observing all the instructions as given for the flower, stem, calyx, &c.

Instructions for modelling the leaf will be found under "Leaf Modelling." Lilies

and other aquatic plants are most effective when grouped together.

Forget-me-not is a charming contrast in colour and form to the lily described.

The blue water-lily (*Nymphæa cærulea*), the splendid *Nymphæa rubrum*, *Nelumbium speciosa*, or still larger *Victoria Regia*, are all well adapted for modelling in wax ; but the great size of flowers and foliage of the two last mentioned render them less useful from the difficulty and expense of covering them with shades or cases ; but as specimens for museums, as models for drawing from, and such like purposes, I have frequently derived much pleasure in modelling all the various specimens of this most interesting group of plants.



## LESSON XI.

### LEAF MODELLING.

I HAVE no hesitation in saying that it is by the badly-imitated foliage that most studies of flowers I have seen are spoilt, and that there is no good reason for this, the modeller having some assistance in reproducing the leaf, which cannot be used in imitating the petals.

The leaf to be imitated must be quite clean, and made damp by breathing on it, or a strong leaf may be washed with water, using a camel-hair brush for this purpose.

I now proceed to make ready my material for a mould, which can be made in two ways ; and, first, I will treat of the easiest, and for most leaves the best plan.

I have a small spirit-lamp, with a bath to hold water on the top, and another smaller vessel to hold wax. Having filled the large vessel with water and the smaller with scrap wax, the lamp may be lighted; this will soon boil the water and cause the wax to melt; it should be perfectly dissolved.

Holding the leaf by its stem, gently dip it in the melted wax and quickly withdraw it, still keeping it suspended by the stem until the wax with which it is now coated is dry or set; repeat this by dipping two or three times; by this means a good stiff coating of wax will be deposited on *each* side of the natural leaf. This must now be allowed to harden for a few moments, and then holding it in the left hand with the face of the leaf towards you, pour over this side with a spoon a small quantity of the melted wax, and this operation to be repeated until there is a thickness of at

least a quarter of an inch; this is more quickly obtained by allowing the wax to cool, and to do this it is only necessary to remove the vessel containing the wax from the hot water. To harden this leaf mould, place it for ten minutes in cold water.

It will now be observed that the leaf has on the under side a thin coating of wax, and on its face or top side a thick substance of wax.

Turn the side with the *thin* coating towards you, and using a small penknife, cut round the edge so as just to expose the natural leaf, and then taking hold of its stem, remove it with the thin coating of wax from the thick portion, which will be the mould.

The knife may now be used to remove any rough edges. My reason for dipping the leaf and coating both sides, is to pre-

vent the leaf from twisting or losing its natural form, which would be the case were only one side covered with wax.

Moulds thus produced will harden fit for use in a few hours by placing them in cold water ; but they are more durable if allowed a few days to harden.

And now for another method of obtaining a mould.

Cover the surface of the natural leaf with olive oil, painting it on with a camel-hair brush ; place the leaf on a sheet of paper, having its face upwards. Such a leaf as camellia, for example, will require supporting in the centre (fig. 20, plate 8), so as just to raise its point and stem from the paper, the great difficulty being to put on the plaster (which is heavy) without destroying the curled form of the leaf.

Cotton wool or wadding is best for this purpose.

Now take of finest plaster of Paris a small quantity in a teacup, and to this add cold water. Gently stir this so as to have it about the substance of thin cream, and with this paint on with a large camel-hair brush the leaf described, taking care not to disturb its position. The object is to put on a *light*, thin coating of plaster on the leaf, so as to render it strong enough to bear the thick, *heavy* coating of plaster which will be necessary to strengthen it.

The cup in which the plaster has been mixed must be washed out before the plaster is hardened, or set, as it is termed.

Allow the thin coating of plaster on the leaf to harden, and then mixing a thicker portion of plaster of Paris, with this give another coating to the leaf. This must set, and then another thicker coating of the same material must be given, so as to give

the required substance to the mould. This must be allowed to set or harden, for which a few minutes will be necessary.

And now, taking it in the left hand and turning it, the back of the natural leaf will be seen; taking this by the stem, remove it from the mould. Should the plaster have run over the edges, which it very frequently will do, it must be pared down with a penknife before attempting to remove the natural leaf.

These plaster moulds require some days to harden, and will be found most useful for such leaves as water-lily, lily of the valley, &c. ; the former on account of its size, and in the latter because the crisp, rough surface of the leaf is best imitated by using liquid or melted wax, and this cannot be used on the wax mould.

Having shown how to obtain the moulds for the leaves, I will now describe the

method of using them; and of the wax mould first.

The face of the mould must always be made damp before using: a small piece of sponge dipped in cold water will do this best. Do not rub the mould, as this would quickly destroy the delicate veins. And selecting a sheet of green wax, similar in colour to the *lightest* part of the natural leaf, and a paler shade for the back, and having cut with the scissors a piece of the first-described wax, place it on the mould; holding this in the left hand, the dull side of the wax must be towards the mould, and it should be rendered soft by holding between the hands or near the fire; holding this firmly on the mould, and then pressing all over so as to obtain its impression and form. Care must be taken not to let this slip, or there will be a want of clearness in the impression taken.

Having prepared a stem of fine white wire, No. 32, and covering it with a fine strip of green wax tapering to a point, so as to imitate the centre rib at the back of the leaf, this is laid on up the centre of the mould over the wax just pressed on. This stem must be on the ridge, not on one side. Now take the lighter sheet of wax and press it over all, taking great care not to disturb the position of the wax already on the mould or of the stem just described. Gentle but firm and continued pressure must be applied to the last coating of wax to insure its perfect adhesion to the first or front side of the leaf. Now taking hold of it by the stem and lifting from the mould, it will be found to be a perfect representation in form of the leaf desired. With a pair of scissors now cut away all the wax that is not necessary, and if the edge is serrated, as a rose or camellia leaf,



the notches or points must be given with the scissors ; after using which the edge of the leaf will sometimes require slight moulding with the head of a small modelling-pin to take away the hard sharp lines made by the scissors. The leaf will then require painting. For this use Prussian blue, chrome, and burnt sienna ; apply with a tinting-brush as for petals. Should a more glossy appearance be required, as for a camellia, then, after it is dry, polish with a soft brush, in form something like a plate-brush. A brighter polish may be obtained by using the brush more freely. In some cases I have varnished it with a solution of gum water, but this is apt to peel off ; and a spirit varnish, which will not do so, is so destructive to the substance of the wax that I would not recommend its use on such thin substances as leaves. Some leaves, as geranium, require

a covering of fine down or arrowroot after the colouring.

I shall best illustrate the use of a plaster mould by describing the process of making a leaf for a water-lily—a leaf much too large in size to be made from the ordinary sheet-wax.

The mould should be immersed in warm water for some ten or fifteen minutes ; then take it out of the water and gently wipe it. Some green wax must be melted as described for the mould-making, and coloured to the proper shade by using (ground in oil) chrome No. 2, P. blue, and burnt sienna. This colour must be mixed in a spoon with a little of the melted wax, and this well mixed into the body of the wax ; and having it quite melted or liquid I proceed thus :—Holding in the left hand the mould, and having removed the vessel containing the wax from the hot water, place



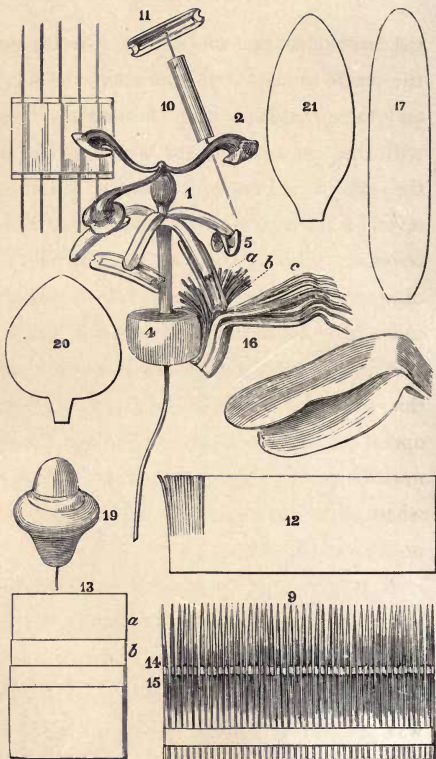


PLATE VII.

the mould so that one end of it rests over the centre of the vessel containing the wax ; and then, taking a large tablespoon filled with this, pour it over the whole surface of the mould. This will require repeating several times to insure its being completely covered. Should the wax crack it will indicate that the wax is too hot or the mould too cold. To decrease the warmth of the wax allow it to stand a few moments ; by this time the wax will be cooler and the operation more successful. The mould must be quite *warm*, or the seams, showing where all the streams of the liquid wax meet on it, will be visible.

It is a rare thing to get a good impression the first time. Small moulds may be dipped into the wax, but with larger leaves it would require a large vessel and so much wax as to make it scarcely worth while.

I would observe, by way of introduction

to my Lesson on Fruit Modelling, that one reason why it has found so little favour with the public is, that it has been represented as seen in the market or on the table, so losing the advantage of its beautiful accessories, leaves, stems, &c.

I should recommend for a study a small branch of peaches or cherries, a cluster of our beautiful filberts, or the charming little wood nut, Scarlet Barbary. They are all charming in colour, beautiful in form, and elegant in growth, both in fruits and flowers. Nature has been lavish in bestowing beauties to charm the sight, while she ministers to our sense of taste and smell; and it is by the faithful portraiture of Nature that the art of imitating is ennobled, and by this means only can the result be pleasing to a well-cultivated mind.

## LESSON XII.

### FRUIT MODELLING.

A MOULD of the fruit desired to be imitated must first be made in plaster of Paris. And to do this, prepare a paper mould an inch at least larger than the fruit to be modelled, as shown in fig. 1, plate 8, so as to hold sufficient plaster to allow the fruit to be half buried in it. Now gently cover the fruit with olive oil; this is done with a camel-hair brush, and then proceed to mix with water, in a small basin or breakfast cup, as much plaster of Paris as may be thought necessary: this must be moderately thick so that the fruit may not sink too deep. Pour this into the paper mould, and then place the fruit in the centre so as to leave a

margin of plaster all round, as shown in fig. 3, plate 8.

The plaster should just reach to the centre line of the fruit, or, in other words, to leave just one-half out or uncovered by the plaster mould.

The edge of the mould must be perfectly smooth; should it be otherwise it must be scraped with a small knife, but this must be done after the plaster is set or hardened, and to do this more easily remove the paper. Now, with a modelling tool make the three small cup-like holes, fig. 21, A, A, A. All the chips must be brushed away so as to leave the fruit and mould perfectly clean. Leave this part of the work for half an hour to harden.

The other half of the mould make thus:— Oil over the fruit and the edges of the mould, replace the paper rim; and then mixing some plaster as before, gently pour on the fruit



so as to quite cover it and extending out to the paper form. This must be allowed to set or get firm. Then taking off the paper, the mould will separate. Gently take out the fruit, and the mould is complete. Different forms of fruit will require different treatment ; as, for instance, an apple is best moulded by placing it as shown in fig. 21 ; a lemon as shown in fig. 3 ; a melon will require to be formed of three or four pieces, making one at a time, as shown in fig. 4. Great care must be taken to construct the mould so as to allow of the natural fruit being easily taken out ; as, for instance, should a pear be so placed as shown in fig. 5, it is evident it could not be removed from the mould, nor would the wax casting come away without breaking.

A well-constructed mould is easily used, but a badly formed one it is almost impossible to cast from. A day or two should

elapse before the mould is used, to allow it to harden ; and now, taking as our Lesson in casting a peach, proceed thus : Melt in the way described for leaf modelling a small quantity of white wax, adding to it a light shade of chrome No. 1, ground in oil, and mixing this with the wax. It will then be ready for use.

The mould must be placed in moderately warm water for a few minutes before using, so as to prevent the wax adhering to it. The wax must not be too hot, but *quite liquid* ; the mould to be wiped with a cloth ; and then taking one-half in the left hand, pour in the melted wax so as nearly to fill the cavity, and then quickly place over the other portion of the mould, taking care it is fitted on quite evenly—the three projecting round knobs fitting into the three cavities of the opposite united. Hold the two parts firmly together, and then proceed

to turn the mould in the hand. This must be done gently, so that as the wax sets inside, it may be deposited evenly over the inner surface of the mould. The wax will soon cease to move or rattle ; and as soon as this is the case, place it as it is in the warm water. Let it remain in two or three minutes ; then take it out and gently open the plaster mould and take out the wax fruit, handling it gently, as it will be soft and easily crushed.

Cherries, strawberries, and other small fruits, are more easily cast by making a small aperture in the mould at that part where the stem joins the fruit ; then putting the two pieces together, pour in the melted wax until it is full : allow it to stand a few seconds, and then pour out all that remains liquid. By this means the casting will still be hollow, less weighty, and material will be economized. The stems

should be inserted while the wax is warm and soft.

The next operation is to pare away, with a modelling knife or tool, any roughness, especially at that part where the two pieces of the mould joined ; and then taking a small piece of cloth or flannel dipped in turpentine, wash over the whole surface, rubbing down any roughness still remaining. The colour is given by using a small quantity of carmine applied dry, using a stiff tinting-brush, or it may be mixed with a small quantity of turpentine and then painted on, so as to give the rich red cheeks to the fruit. This is rather dapped on. When dry, the bloom or down observable may be given. For this, arrowroot is to be used tied up in a bag of muslin, or fine white down may be put in the hand and the wax fruit rolled in it. The wax will be sufficiently adhesive to hold either preparation.

Cherries will require a stem to be inserted; then painted with carmine or a deeper shade; such as May Duke will be imitated by adding violet. This colour to be mixed with turpentine and applied with a soft camel-hair brush. Cherries will require varnishing; for this use white hard varnish. They will require a day or two to dry.

Nearly all the other colours found in fruit can be obtained in the same way as the same tints in flowers. Substitute oil for water, or in some cases turpentine and oil.

Grapes and currants are made by using small glass moulds. These require stems to be added to them, or they can be purchased ready stemmed: white or black, as light or dark grapes are to be imitated.

Melt a small portion of pale green wax, and then bending the stem of one of the

glass moulds so that you can dip it in the melted wax, and withdraw it having the stem and the *part* of grape to which it is attached *underneath*. The reason for this is that the wax in cooling on the glass is apt to form a thick drop on the lower surface, and this, if allowed to form on the face of the fruit, would spoil its appearance.

A sufficient number having been prepared, group them as desired, and then taking a small quantity of violet powder or starch give the proper bloom to the bunch.

Black grapes will require purple wax, and the bloom will be imitated by adding a small portion of cobalt.

Oranges and some other fruits have only a slight gloss on them : this is given by rubbing with a piece of cloth.

The leaves to be copied as for flowers.

Many flowers, such as passion flower, arbutus, orange, &c., produce their flowers

and fruit together : they all make pleasing studies.

Should the student be desirous to prepare the wax for fruit or leaf modelling, instead of purchasing it ready made, or being in a country where it is not easily procured, I will add some instructions for preparing it.

Procure some of the purest bees-wax, or bleached wax, such as is sold by chemists or wax bleachers; and this having been melted in the lamp before described, mix in 2 oz. of Venice turpentine to every pound of wax, or 3 oz. of spermaceti will do ; the object being to soften the wax, which is hard, and without this would be apt to crack in the mould. Any colour may be given to it by adding oil colour (colour mixed with olive oil). Rub up a small portion of colour with a portion of wax in a spoon, until it gets hard by the wax cooling

or settling, and then stir this in the melted wax ; and then straining through fine muslin to remove any impurities, it will be ready for use.



## LIST OF MATERIALS.

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WAX in sheets, in shades of green, yellow, and pink. Other shades may be obtained—as scarlet, blue, violet, crimson, &c. ; but they are seldom required.

White and cream-coloured wax, of a medium thickness ; and also

A thicker quality, known as “Extra Thick:” this also in white and cream colour.

The great desideratum is *strength* ; and and next to this, purity of colour. Avoid purchasing wax which has been prepared with any mixture of a fatty nature ; this being frequently added on account of its cheapness, and because it, for a time, renders it soft ; it greatly diminishes its strength,

makes it difficult to colour, and renders the work produced from it liable to the complaint so often heard, that the flowers droop or fall to pieces. Properly prepared wax will require no paper between the sheets; it is only added because, from having the above deleterious ingredient in it, they would stick together if this precaution were neglected. Good wax, in short, will stand the heat of the East or West Indies, or the coldest climates: it may harden with cold, and will become soft under the influence of heat, but it will lose none of its strength, being perfectly impervious to any decay.

The modelling-pins, made of steel, having enamelled heads, from three to nine sizes are required. It is very important to have them with good stems and round heads, so that they may revolve smoothly on the work.

Two ivory pins will be required for larger work.

A pair of scissors, moderately large, thin in the blade, and easy in the rivets.

Brushes for painting, three sizes. These must be smooth and even on the face, so as to enable the modeller to place the colour evenly over a large surface.

Sable pencils for painting such flowers as geranium, picotee, &c.

A polishing brush for the leaves.

Moulds, for lily of the valley, heaths, and other tubular or bell-shaped flowers.

Wires, covered with silk for the finer work ; Nos. 40, 35, 30, 28, and 26 ; No. 40 being the finest. The larger and stronger wire I use covered with cotton, and the Nos. 10 and 6.

Palette and palette-knife.

Gum water, arrowroot.

*Colours in Powder.*

Carmine	Mauve
Violet-carmine	Chromes, Nos. 1, 2,
Magenta	and 3
Flake White	Pink Madder
Lemon Yellow	Prussian Blue
Crimson Lake	French Ultramarine
Extract of Vermi- lion	Cobalt Burnt Sienna.

*Moist Colours in Pans.*

Carmine	Burnt Sienna
Violet-carmine	Lampblack
Indian Yellow	Sepia
Crimson Lake	Chinese White.

Down for calyx, &c., white and green.

A lamp for melting the wax for leaves and fruit.



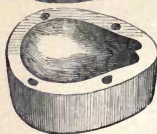
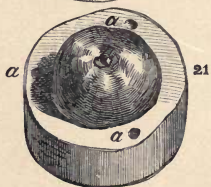
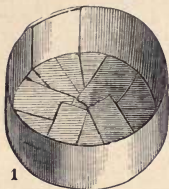
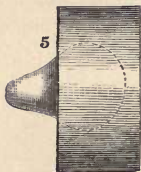
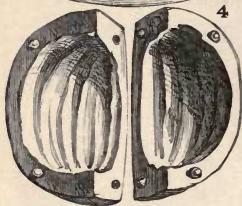
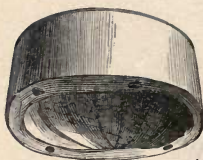


PLATE VIII.

*Materials for Fruit.*

Plaster of Paris	Olive oil
Wax	Varnish
Turpentine	Modelling tool.
Knife for trimming.	
Brush for varnish.	
Colours as for flowers.	
Brushes for ditto.	
Violet-powder for bloom.	

## LIST OF PRICES

### *Of Materials, &c., for Modelling Flowers in Wax, Manufactured*

By J. H. MINTORN.

Per Gross.

Wax in sheets, assorted colours . . . . .	6s.
Do., medium thickness, do. . . . .	8s.
Do., extra thick, do. . . . .	12s.
Do., very thick and large for Mag- nolia, &c. &c. . . . .	18s.

### *Colour in Powder, 1s. per bottle.*

Carmine	Pink Madder
Crimson Lake	Chrome Nos. 1, 2,
Violet-carmine	and 3
Cobalt	Lemon Yellow
French Ultramarine	Burnt Sienna
Prussian Blue	Green
Mauve	Flake White
Magenta	Extract Vermilion



*Moist Colours in Pans.*

	s.	d.		s.	d.
Violet-carmine . . . . .	1	6	Sepia . . . . .	1	0
Carmine. . . . .	2	0	Flake White . . . . .	0	8
Crimson Lake . . . . .	1	0	Indian Yellow . . . . .	1	0
Burnt Sienna . . . . .	0	8	Gamboge . . . . .	0	6

Camel Hair Pencils . . . . .	1d. and 2d.
Sable do. . . . .	6d., 9d., 1s., 1s. 6d., and 2s.
Tinting Brushes . . . . .	6d.
Wires, Nos. 40, 35, 30, and 26 . . . . .	4d.
Do., stronger, 10 and 6 . . . . .	6d.
Modelling Pins, Nos. 1 to 10 . . . . .	2d.
Ivory do., do. . . . .	9d. and 1s.
Moulds for Heaths, Lily of the Valley, &c. . . . .	2d.
Moulds for Leaves . . . . .	9d., 1s., and 1s. 6d.
Tin Cutters . . . . .	4d.
Patterns in Paper . . . . .	4d.
Palette Knives . . . . .	1s. and 1s. 6d.
Palettes . . . . .	from 6d. to 3s.

Gum Water . . . . .	6d. per bottle.
Scissors . . . . .	1s. 6d. per pair.
Wax in pots for Lilies . . . . .	1s.
Prepared Wax in Cake for Leaves and Fruit . . . . .	4s. 6d. per lb.

*Wax Leaves per Dozen.*

	s.	d.		s.	d.
Camellia . . . . .	3	6	Magnolia . . . . .	10	0
Geranium . . . . .	3	6	Lily of the		
Passion Flower . . . . .	3	6	Valley . . . . .	3	6
Rhododendron . . . . .	3	6	Roses . . . . .	4	6
Fuchsia . . . . .	2	0	Stephanotus . . . . .	3	6
Pyrus . . . . .	2	0	Nemophila . . . . .	2	0
Orange . . . . .	2	0	Convolvulus . . . . .	2	0
Water Lily . . . . .	10	0	Azalea . . . . .	2	0

Small Mahogany Material Boxes, fitted complete . . . . .	21 0
Larger ditto, Stoppered Bottles, a good useful Box . . . . .	42 0

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Spirit Lamp for melting the wax for Leaves and Fruit . . . . .	4	6

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other requisites for Fruit Modelling.

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Pinks from . . . . .	1d. to 3d.
Cherry . . . . .	4d.
Shaded for Roses . . . . .	1½d.
Or by the doz. assorted . . . . .	1s.
Stem Paper . . . . .	½d. and 1d.
White Tissue . . . . .	1d.
Groseille . . . . .	4d.
Blue . . . . .	2½d.
Damask . . . . .	3d.
Pomegranate . . . . .	4d.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
Scissors . . .	1	6	Wires . . .	3 <i>d.</i>	to 0 6
Moulders . . .	0	6	Gum Water . . .	0	6
Pincers 6 <i>d.</i> and	1	3	Silk . . . . .	0	6

*Leaves.*

Rose . . . . .	0	6	Orange . . . . .	0	4
to 2 <i>s.</i> 6 <i>d.</i> per doz.			Fuchsia . . . . .	0	4
Jasmine . . . . .	0	5	Rhododendron . . . . .	0	6
Camellia . . . . .	0	6	Nemophila . . . . .	0	4
May . . . . .	0	4	Pyrus . . . . .	0	4
Geranium . . . . .	0	6			

Others in proportion.

Hearts . . . . .	from 2 <i>d.</i> to 1 <i>s.</i>	per doz.
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Calyx Rose . . . . .	„ 6 <i>d.</i>	„

A large variety of Buds, Calyx,  
Hearts, &c.

*Petals, Stamped out, per Box.*

	s.	d.		s.	d.
Rhododendron.	0	9	Nemophila . .	0	8
China Aster . .	0	9	Geranium . .	1	0
Convolvulus . .	2	6	Daisy . . .	0	8
Carnation . . .	1	4	Clove . . .	2	6

A large assortment of Ferns, common and Exotic, including Maidenhair.

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Skivers . . . . . 3s. to 3s. 6d. ,,

	Each.		Each.
Veiners .	1s. 0d.	Nippers .	3s. 0d.
Knives .	1s. 6d.	Hammers .	1s. 6d.
Awls .	0s. 4d.	Scissors .	1s. 6d.
Pincers 6d. & 1s.	3d.	Do., larger .	2s. 0d.

Varnish, per		Liquid glue	0s. 6d.
bottle .	1s. 0d.	Stiffening .	1s. 0d.
Mouth glue	1s. 0d.	Lamp for	
Oak Stain .	1s. 0d.	glue . .	3s. 9d.

French pins for Fixing, per lb.

Seeds for Flowers, per bundle

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Convolvulus do.	. . . .	1s. 9d. „

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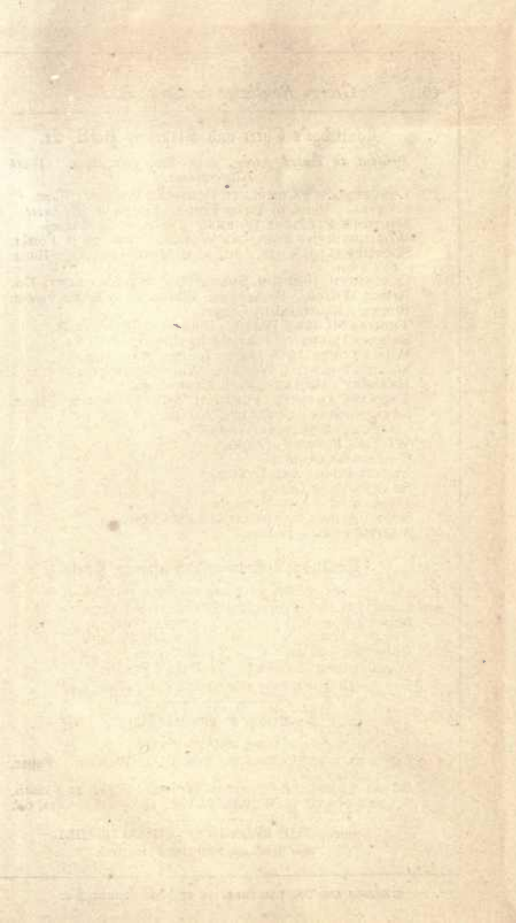
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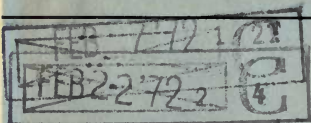
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